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"lifted out" of their surroundings as being of relatively greater importance. The elements of isolation and contrast, so generally entering into the meanings of these words, are the results of their *Hervorhebung*, their "preferredness" over other concepts (cf. Brugmann, *Die Demonstrativpronomina*, p. 109). In various types of context the meanings 'same,' 'self,' 'alone,' etc., then arise. For the connection between 'possession' and 'preference' compare (*potis*), *pte*, *potior*, *potissimus* with *potiri* 'get possession of,' Albanian *pata* 'had,' *pate* 'possession'; Irish *selb* 'possession' with Gk. *ἐλεῖσθαι* 'prefer.'

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A GLANCE AT WORDSWORTH'S READING.

II.

The external evidence on the reading of both Wordsworth and Coleridge during their fruitful intimacy in Somerset, and later at Grasmere, is, in fact, very fragmentary. Tradition pictures the two men wandering with Dorothy Wordsworth in the beautiful country-side around Alfoxden, Coleridge apparently as heedless of "in-door study" as Wordsworth himself. The "in-door," or bookish, history of that episode, so critical in their lives and in English literature, has aroused no general curiosity and has sunk into undeserved oblivion. Sufficient pains, however, might yet reconstruct a valuable outline. We say *bookish*, rather than *in-door*, for Wordsworth not only composed in the open, but by day did much of his reading there, partly, perhaps, on account of his eyes. Of his ways in the North he tells us the following story: "One day a stranger having walked round the garden and grounds of Rydal Mount asked one of the female servants, who happened to be at the door, permission to see her master's study, 'This,' said she, leading him forward, 'is my master's library where he keeps his books, but his study is out of doors.'" ³²

But with reference to books of travel and the

like: judged chiefly from scattered hints in contemporary or slightly subsequent poems, Wordsworth's studies in descriptive geography during the first few years after his establishment at Race-down, in 1795, seem to have extended from some unidentified notice of our western prairies to an account of the Andes, perhaps in the record of the Spanish priest Molina, thence to the Straits of Magellan and Le Maire, thence to the Canaries, thence to the heart of Abyssinia, a region which he knew probably in the pages of the intrepid explorer Bruce, if not likewise in Dr. Johnson's translation of Lobo,³³ and so on to Tartary and Cathay, as pictured by those whom he calls the "pilgrim friars," among them doubtless Odoric. Our survey intentionally neglects itineraries dealing with Great Britain and parts of the Continent that Wordsworth visited in person, although his use of such itineraries can not be questioned, any more than their effect upon what he wrote. He had commenced such borrowings even before 1793; in a note to line 307 of "Descriptive Sketches" he remarks: "For most of the images in the next sixteen verses, I am indebted to M. Raymond's interesting observations annexed to his translation of Coxe's Tour in Switzerland."³⁴

Whatever the extent and solidity of this reading, its purpose must not be mistaken. Through the courtesy of Messrs. Ginn and Company, who have in press the last of Wordsworth's correspondence that Professor Knight expects to publish, I am able to cite from a letter hitherto unquoted the poet's own opinion on the importance of the literature of travel as an "intermediary" in the "genesis" of his poetry. Writing from Alfoxden on the sixth of March, 1798, half a year, it will be observed, before the publication of *Lyrical Ballads*, Wordsworth says to his friend James Tobin:

"If you could collect for me any books of travels you would render me an essential service, as without much of such reading my present labours cannot be brought to any conclusion."

³³ He was familiar, of course, with *Rasselas*; cf. *Wordsworth's Guide to the Lakes*, ed. E. De Sélincourt, 1906, p. 48.

³⁴ This indebtedness is much more extensive than Wordsworth indicates. See Legouis, *Early Life of Wordsworth*, Appendix (pp. 475-477).

³² Wordsworth, *Poetical Works*, ed. Morley, p. 564.

By his "present labours" Wordsworth meant his great life poem, which he had by that time commenced, but was destined never to organize as a perfect and unified whole. Five days after his letter to Tobin he informs another friend, a Mr. Losh of Cumberland: "I have been tolerably industrious within the last few weeks; I have written 706 lines of a poem which I hope to make of considerable utility. Its title will be *The Recluse, or Views of Nature, Man, and Society*." ⁸⁵ Why Wordsworth was never able to complete this work as he designed is a large question that may not be broached at present. It was admirably handled by the late Professor Minto in *The Nineteenth Century* for September, 1889; yet there is a good deal more to be said. Parenthetically, we might offer as one possible reason for *Wordsworth's Great Failure* ⁸⁶ the very fact that he commenced his direct preparation rather late, and that, unlike his grand exemplar, Milton, he was unduly impatient to begin producing on a large scale. And we may add, gratuitously, as another reason, the fact that, again unlike Milton, as well as Chaucer, Spenser and Shakespeare, he sundered his poetical activity too far from the practical life of his nation. However that may be, Wordsworth's great tripartite poem, in 1798 immediately prospective and alluring, is represented to us now by a body of verse that, noble as it may be, is nevertheless, as a whole, structurally imperfect. In his own opinion it is imperfect, at any rate, in such sense as an unfinished "Gothic church" may be deemed so; it consists, first, of an "ante-chapel," "The Prelude," so-called; second, of parts of the main structure, namely, "The Recluse," so-called, and "The Excursion"; third, of most if not all of the shorter pieces, "little cells, oratories and sepulchral recesses," produced by Wordsworth between 1797, or earlier, and 1814. The figure from architecture is, of course, the poet's own. ⁸⁷ We are entitled, however, to regard many of his briefer poems as material which he was desirous of ultimately using in the construction of the *nave*, had he been destined ever to complete this,

and not as mere side-chapels in his imagined cathedral.

The effect of Wordsworth's reading of travels is discernible throughout this entire bulk of poetry; it may be detected in some of his best and most familiar passages. The "Prologue" to "Peter Bell" is full of its influence; indeed the whole poem, being in fact Wordsworth's "Ancient Mariner"—that is, the wanderer-ballad which he evolved when he had found himself unable to compose jointly with Coleridge—breathes the spirit of a born and bred peripatetic. A tinge of the American naturalist William Bartram is visible in the lines commencing "There was a Boy," in the "Stanzas Written in my Pocket-Copy of Thomson's 'Castle of Indolence,'" in "She was a Phantom of Delight," in parts of "The Prelude" and "The Recluse," and perhaps in "The Excursion." "Ruth" in places follows Bartram word for word. "The Affliction of Margaret—" almost certainly carries a reminiscence of Wilson's *Pelew Islands*. "The Complaint of a Forsaken Indian Woman" is confessedly founded on Hearne. Carver lurks in the exquisite lines on that "faery voyager," Hartley Coleridge at the age of six, and crops out at least once in "The Excursion." ⁸⁸ In the eighth book of "The Prelude" it may be one of the mediæval "pilgrim friars" mentioned in the seventh that furnishes Wordsworth with his marvelous vision of the Mongolian paradise Jehol;—there seems to be an instructive parallel here to Coleridge's "Kubla Khan," which sprang from his remembrance of mediæval lore gathered together in *Purchas his Pilgrimage*. Such reading helps to explain the continual references in Wordsworth to distant lands and seas in general; for instance:

The antechapel where the statue stood
Of Newton with his prism and silent face,
The marble index of a mind for ever
Voyaging through strange seas of Thought, alone; ⁸⁹

lines, accordingly, whose inspiration is to be attributed not entirely to "the equally happy

⁸⁵ Knight, *Life of Wordsworth*, Vol. I, p. 148.

⁸⁶ *Wordsworth's Great Failure*, *Nineteenth Century*, Vol. 23, pp. 435-451.

⁸⁷ Wordsworth, *Poetical Works*, ed. Morley, p. 415.

⁸⁸ For the preceding statements, see the references given above, p. 88; Carver's word for the whippoorwill, the *Muccarwiss*, occurs in a passage from "The Excursion" quoted at the end of the present article.

⁸⁹ "The Prelude," Book III, ll. 60 ff.

lines" in Thomson's "Death of Isaac Newton" (Legouis).⁴⁰ It illuminates likewise his frequent allusion to various wanderers and sea-captains, etc.; as for example to the "horsemen-travellers" in "Ruth," or to the ideal retired "captain of a small trading vessel," described in an instructive note appended by Wordsworth in 1800 to "The Thorn."⁴¹ His fondness for the literature of travel explains to our great satisfaction the readiness with which Wordsworth accepted from Coleridge a famous emendation in "The Blind Highland Boy." Wordsworth, it will be remembered, at first sent his blind hero afloat in an ordinary wash-tub. When Coleridge informed his brother poet of the lad in Dampier's *New Voyage round the World* (1697) who went aboard his father's ship in a tortoise-shell, Wordsworth made the obvious but unlucky "substitution" without delay.⁴²

We need not multiply particular instances. If space allowed, certain broader influences ought also to be debated, in partial answer to the question why Wordsworth, himself born with the instincts of an itinerant—a *peddler*, he says,—and his favorite brother, John, a seaman, should call the first book of his longest poem "The Wanderer" and the whole poem "The Excursion"; or why, in characterizing his autobiography, that is, "The Prelude," he should exclaim:

A Traveller I am
Whose tale is only of himself.⁴³

Books, he says, were Southey's *passion*; "and *wandering*, I can with truth affirm, was *mine*; but this propensity in me was happily counteracted by inability from want of fortune to fulfil my wishes."⁴⁴

Let us come, however, to something more brief and tangible,—a definite illustration of Wordsworth's indebtedness to a literary medium in his ideal representations of nature. According to a German dissertation by Dr. Oeftering,⁴⁵ since

Wordsworth had never seen a pelican, all that he knew of this classic bird was the mediæval fable that the female fed her young with her own heart's blood; like revolutionary France, she

. . . turned an angry beak against the down
Of her own breast.

It looks as if Dr. Oeftering had not been studying Mr. Tutin's *Wordsworth Dictionary* any more assiduously than "The Prelude." In "The Prelude," Book III, Wordsworth, with a censoring eye upon the Cambridge of his day and its uninspiring landscape, calls up in imaginative contrast his vision of what the surroundings of a seat of learning ought to be:

Oh, what joy
To see a sanctuary for our country's youth
Informed with such a spirit as might be
Its own protection; a primeval grove,
Where, though the shades with cheerfulness were filled,
Nor indigent of songs warbled from crowds
In under-coverts, yet the countenance
Of the whole place should bear a stamp of awe;
A habitation sober and demure
For ruminating creatures; a domain
For quiet things to wander in; a haunt
In which the heron should delight to feed
By the shy rivers, and the pelican
Upon the cypress spire in lonely thought
Might sit and sun himself.⁴⁶

This is not the least beautiful passage in "The Prelude," nor the least curious. Aside from the present connection, it is of considerable interest as a document in pedagogy. The "romantic" poet, influenced no doubt by the educational doctrines of Rousseau, is mentally transporting the youth of England, not merely to the land of social freedom, America, but to an aboriginal landscape and the home of the "natural man," the "naked Indian." The whole passage—ruminating creatures, pelican, cypress spire, and all—is a remarkable adaptation of a scene depicted by the Quaker botanist, William Bartram, on the banks of the Altamaha in Georgia:

"I ascended this beautiful river," says Bartram, "on whose fruitful banks the generous and true sons of liberty securely dwell, fifty miles above the white settlements . . . My progress was rendered delightful by the sylvan elegance of the groves, cheerful meadows, and high distant forests, which in

⁴⁰ *The Early Life of Wordsworth*, p. 79, note.

⁴¹ Wordsworth's *Poetical Works*, Aldine Edition, ed. Dowden, Vol. II, pp. 306, 307.

⁴² Cf. Coleridge, *Anima Poetæ*, ed. Ernest Hartley Coleridge, 1895, pp. 175, 176.

⁴³ "The Prelude," Book III, ll. 195, 196.

⁴⁴ Wordsworth, *Poetical Works*, ed. Morley, p. 408.

⁴⁵ *Wordsworth's und Byron's Natur-Dichtung*, Freiburg i. Br. Diss. von W. Oeftering, Karlsruhe, 1901, s. 160.

⁴⁶ *The Prelude*, Book III, ll. 427 ff.

grand order presented themselves to view. The winding banks of the river, and the high projecting promontories, unfolded fresh scenes of grandeur and sublimity. The deep forests and distant hills re-echoed the cheering social lowings of domestic herds. The air was filled with the loud and shrill hooping of the wary sharp-sighted crane. Behold, on yon decayed, defoliated cypress tree, the solitary wood pelican, dejectedly perched upon its utmost elevated spire; he there, like an ancient venerable sage, sets himself up as a mark of derision, for the safety of his kindred tribes." ⁴⁷

In the London *Athenæum* for April 22, 1905, ⁴⁸ having pointed out the parallel just noted, I tried to suggest reasons why Wordsworth, a scientific poet, should be drawn to the record of a poet-scientist and traveler like Bartram; I was, however, unable to do more than shadow forth the way in which the dominant imagination at work in "The Prelude" selected and appropriated its poetic material, from whatever source. It may be, the principle of selection is obvious enough simply on comparison of the two excerpts here brought together. The principle of appropriation must also pass without further comment than this: in the case before us—as has been said, a typical case,—the impression from Bartram seems to have lain dormant in the poet's mind for something like five years, awaiting utilization. ⁴⁹ It had become an assimilated experience, and was in the nature of a purified emotion, "recollected in tranquillity." Wordsworth differentiates it in no way from such other "living material" as he gathered through his personal observation of the external world about him; so much is certain.

* * *

By way of appendix, several less definite considerations and queries are herewith presented, some of them bearing more directly upon Wordsworth, or Wordsworth and Coleridge, some of them concerning rather the literary "movement"

in which Wordsworth has been recognized as a leader, all of them connected with the literature of travel. The present writer ventures to hope that one or two of them, however inadequately developed here, may stimulate a useful curiosity, and that his meager effort may eventually open up a comprehensive study of the relation between geographical discovery during the latter part of the eighteenth century and that release of the imagination and renewal of poetic wonder which characterize the so-called "return to nature" in the literature of "romanticism."

1. Wordsworth's imagination has sometimes been disparaged as relatively narrow and insular, though not by those who have known him well. As a poet he was restricted in his choice of subjects and restrained in his treatment of such themes as he finally decided to handle. These limitations, however, were in his case matters of conscious will and artistic habit. He took but a part of the world for his stage. Yet his view of the world was free and large. Insular he was not. He came of an island race whose gaze has been fixed from earliest times upon a watery horizon, and he flourished during a period of utmost interest on the part of England in colonies beyond many seas. It is worthy of note that on April 7, 1770, when Wordsworth was born, James Cook, who was making his first voyage of discovery in the Pacific, was on his way from New Zealand to Australia. Furthermore, at the time when his poetical genius was developing most rapidly, Wordsworth was living, not in the Lake region of England, but within walking distance of a great shipping thoroughfare, the Bristol Channel, and not in "solitude," but in every day communion with an author whose best known production is "The Rime of the Ancient Mariner."

2. "The Rime of the Ancient Mariner" is likewise the best known poem of the collection called *Lyrical Ballads*. But that Wordsworth was responsible in a large measure for the plot of this poem, or that he furnished considerably more of its details than he afterwards remembered, can not be set down as matter of common knowledge. Its joint authorship, however, concerns us here only in so far as the poem represents similar reading done by both its authors. Of the *Lyrical Ballads* as a whole we may say that too exclusive

⁴⁷ *Travels Through North and South Carolina, Georgia, East and West Florida*, [etc.], London, 1794, pp. 47, 48.

⁴⁸ *Athenæum*, 1905, Vol. I, pp. 498-500.

⁴⁹ Wordsworth became familiar with Bartram, so it seems, at Alfoxden. The passage in *The Prelude* was composed, so far as we know, at Grasmere in 1804.

attention has been paid in the history of literature to the relation between these and other ballads, above all, the popular ballads exploited by Thomas Percy. When all is said, the fact remains that even in *form* these "experiments" of Coleridge and Wordsworth are not what are technically known as *popular* ballads; they are not naïve, but sophisticated, literary. As for their material, that is obviously not drawn so much from Percy and the rest as it is even from eighteenth-century books of travel. And these latter are but one set of "sources."

Again, it has been remarked by more than one of our modern scholars that the revolt of Wordsworth, Coleridge and Bowles against the tradition of the age of Queen Anne was in many essentials a return to the standards of Spenser and Milton. Very true. In the "Advertisement" to *Lyrical Ballads* (1798), Wordsworth himself observes: "The Rime of the Ancyent Marinere was professedly written in imitation of the *style*, as well as of the spirit of the elder poets." Here we are on familiar ground. But has it been anywhere remarked how essentially that revolt meant a recourse on the part of the new "school," not merely to their own observation of nature, but to the observation of the best contemporary natural scientists?

3. It is, in fact, surprising to see with what unerring instinct Wordsworth and, to a lesser extent, Coleridge betook themselves to what we can now recognize as the most trustworthy descriptions of natural phenomena by scientific and semi-scientific men of their day. We may regard as a distinctive mark of great poets that, being themselves potential scientists and having acquired the touchstone for truth to nature by supremely honest use of their own senses upon such phenomena as fall within the range of their own experience, they are able to test the validity of more technical observers, and, in appropriating information from the printed page, to separate safe from unsafe popular authorities. Accordingly, if Coleridge dealt too freely in questionable matters like the miracles treasured up by credulous geographers of the seventeenth century and like Bryan Edwards' account of Obi witchcraft, the point remains that both he and Wordsworth found their way quickly to eighteenth-century treatises

of relatively permanent value like Edwards' *West Indies*, Bartram's *Travels*, Bruce's *Travels* and Hearne's *Journey*.⁶⁰ After all, was this so strange? The enthusiastic scientist or the inquiring traveler keeps his eye "fixed upon his object"; in describing, he speaks the language, not of Pope, but of a man in the presence of reality. The language of Shelvocke and James and Carver was "language really used by men," and by men often in a state of vivid, yet normal, emotion. In "Expostulation and Reply" Wordsworth covertly girds at "modern books of moral philosophy."⁶¹ Setting these aside, we may imagine that the tastes of the two poets while they were writing *Lyrical Ballads* were mutually influential. Hence, and for other reasons, it is not unlikely that the *Strange and Dangerous Voyage* of that very real man Captain Thomas James—poet and Arctic explorer—became familiar to both about the same time; though we have no positive proof that Wordsworth read James before the year 1819.⁶²

4. But Wordsworth and Coleridge were not alone in this wide sea of reading. Bowles, who was responsible to some extent for the "movement"—"the return to nature"—which gained impetus through the publication of *Lyrical Ballads*, may have shown the way after a fashion in this direction also. For the student of that period Bowles is useful in that he takes care to indicate his "sources." These, as his foot-notes show,⁶³ are principally the "elder poets," above all Milton and Shakespeare, and the travelers. Thus he proves himself conversant with Bartram, Bruce, Camöens, Chateaubriand, Craven, Forster, Molina, Park, De Quiros, Shaw, Southey, Stothard and Zarco. One of his earlier flights, "Abba Thule,"

⁶⁰ Cf. Coleridge, *Poetical Works*, ed. Campbell, p. 590; Coleridge's *Poems: Facsimile Reproduction*, p. 173; *Athenæum*, Jan. 27, 1894.

⁶¹ See the "Advertisement" to the first edition of *Lyrical Ballads*.

⁶² Cf. *Poems and Extracts chosen by William Wordsworth for an Album presented to Lady Mary Lowther, Christmas, 1819*, ed. Harold Littledale, London, 1905, pp. iv, 81; *Athenæum*, 1906, Vol. 1, p. 325; Coleridge, *Poetical Works*, ed. Campbell, pp. 595, 596.

⁶³ I refer to later editions of Bowles; specifically to that by Gilfillan, Edinburgh, 1855, which is a reprint of the edition of 1837.

harks back to Wilson's *Pelew Islands*. Among his later and longer attempts, "The Spirit of Discovery by Sea," catches our attention simply by its title. This and "The Missionary," which is still later, bear ample testimony to his love of the wonders related by such as go down to the sea in ships. Whether Bowles may be thought to have stimulated his admirer Coleridge and Coleridge's friend Wordsworth in this interest, or whether they reacted rather upon him, or whether all three were carried on in a stream already strong, the truth is that such poetry of the eighteenth century as belongs distinctively with the poetry at the beginning of the nineteenth is, like the latter, simply permeated with the spirit of travel. We may follow this spirit from Cowper's "Selkirk" to Keats' fine lines on Chapman's Homer, notwithstanding Keats' mistake of Cortez for Balboa. We may find it in a forgotten poet of sylvan nature like Thomas Gisborne.⁵⁴ Southey, who read everything, was both a traveller and an inveterate student of travels. So also was Byron.⁵⁵ If we look toward France at the turn of the century, so also was Chateaubriand. Nor could there be a better ethical criterion of this "romanticist's" methods as a literary artist than his use of Bartram in "Atala," compared with Wordsworth's conscientious treatment of the same material in "Ruth" and "The Prelude." The dubious filching from Bartram, Carver and others in Chateaubriand's *Journal en Amérique* has been effectually censured in M. Bédier's *Études Critiques*.⁵⁶

For anything dealing half so thoroughly with a comparable indebtedness, censurable or praiseworthy, among English authors, we have still to wait. Not that a consideration of the literature of travel in some connection with other literary problems during the last quarter of the eighteenth century has been wholly omitted. But it is a matter for regret that in her useful study, *The Treatment of Nature in English Poetry between Pope and Wordsworth*, Miss Reynolds should have

regarded simply the eighteenth-century itineraries *within* Great Britain and Ireland, and neglected those *without*.⁵⁷ And it is unfortunate, furthermore, that so far even as these local itineraries are concerned she should have noted merely the increasing sympathy with external nature which they, in themselves, disclose, and that she should not have aimed to measure the reaction between them and the later eighteenth-century poets. Yet in many cases it might be puzzling to disentangle any given poet's own direct impressions of the outer world from his debts to books of travel in England; whereas the problem becomes relatively distinct when it is a question of this or that poet's description of some landscape in America or China that he surely never beheld.

5. The interest that the poets of Wordsworth's generation took in foreign travels is paralleled notably by a similar interest on the part of those "elder poets" whom they studied and tried to equal; it is in striking contrast to the relative lack of interest on the part of literary men during the intervening epoch of pseudo-classicism. The age of Elizabeth read geography, because, for one thing, there was new geography to read. The age of Anne did not, in the main because there was then a lull in geographical discovery.

In that efflorescence of intellect which followed the cloistered Middle Ages and which we have been content to call the Renaissance, certain wholly new experiences were borne in upon the minds of Europeans, a certain amount of inspiring knowledge was, not revived through study of the classics, indeed not awakened through any sources previously accessible or familiar, but acquired by the old world for the first time since the dawn of eastern civilization. This wholly fresh knowledge, these new experiences, this leaven of novel appeals from an enlarged external nature, came into Europe chiefly by way of the western sea. It would be idle to dilate here, or to refine, upon the influence of maritime discovery on the so-called Renaissance; yet of that influence two aspects at least must be kept in view. First, whereas the Middle Ages learned their geography in large measure from itinerants who had trod the land, the Renaissance had its imagination

⁵⁴ Author of *Walks in a Forest*, 1794. He is not mentioned by Miss Reynolds in the dissertation referred to below.

⁵⁵ Cf. J. C. Collins, *Studies in Poetry and Criticism*, 1905, pp. 87, etc.

⁵⁶ Joseph Bédier, *Études Critiques*, Paris, 1903, pp. 127 ff.

⁵⁷ University of Chicago dissertation, 1896, Chap. iv, pp. 192 ff.

quicken rather by an access of knowledge from across the ocean. Now since the days of Homer the soul of man has been stimulated less urgently by overland communication than by marine. Second, if we examine almost any typical spirit of the Renaissance with care, for example, Rabelais, we shall find his knowledge of geography about as exact as the state of the science then permitted.⁵⁸ This is probably true of Shakespeare; it is undoubtedly true of Milton.⁵⁹

It may pass for a truism that the great development of geography as a body of information was a product of the Renaissance, although the discipline did not in general attain any very high degree of accuracy until after the middle of the eighteenth century. Though Humboldt was not born until 1769, and Ritter until a decade later, yet after 1750, we may say, the study which they were to dominate had already begun to be a science in the modern sense. In the meantime, and especially from about 1700 on, there had been a distinct falling off, if not in the effort to order such facts as were known, at all events in the eagerness and rapidity with which new geographical data were acquired and made popular. It is to be emphasized that this epoch of comparative lethargy in the observation of our mother earth corresponds roughly to the period during which Alexander Pope was active and the pseudo-classic movement in literature was at its height.

After 1750 geography began to grope into the status of a modern science. The date of its clear emergence may be set for convenience' sake at 1770, when Cook was finishing his first voyage in the Pacific,—the year of the birth of Wordsworth. Books of travel, which had been steadily growing more frequent, and on the whole more reliable, now came out in very great numbers, the best of them appearing again in reissues and large collections. Their increase is easily illustrated. Pinkerton's lists, which are inclusive enough for the purpose, record, for example, but five titles of travels through Denmark and Norway published between 1700 and 1750. For the period 1750–1800 they record under the same head six times that number. Of these thirty, twenty-two ap-

peared after 1770.⁶⁰ Moreover, as Miss Reynolds has noted, toward the end of the century the publication of foreign discoveries rapidly overbalanced that of itineraries in England.

With these broad, if crude, generalizations in hand, will it seem superfluous to insist that the relation between the discoveries and the wide ranging imagination of the Renaissance is hardly more deserving of attention than is the relation between the modern, exacter, science of geography and that second renaissance of poetry which we trace in the age of Wordsworth? And will it seem inconsequent to suggest, as we pass, that a false limitation of the term "nature" has done much to befog our understanding of him and other poets who are said to have returned to her? Might we not be at once more precise and more philosophical, if with reference to this tendency in the "romantic" mind we employed some such expression as "the return to geography," using the word geography in its most pregnant signification? This science, says an American dictionary, is the one that "describes the surface of the earth, with its various peoples, animals, and natural products."⁶¹ Among the Germans it is something even more inclusive than that. I dare not now expand or qualify the definition, but was not Wordsworth in the truest sense a poetical geographer, a spiritual interpreter of observed phenomena on the earth? And what else shall we name his less restrained, yet noble successor, the author of "Cloud Beauty" in *Modern Painters*?

6. Wordsworth's acquaintance with geography, or with one of its main branches, ethnology, enables us, in closing, to draw a useful line of demarcation between him and his great forerunner in the contemplation of nature, the prose-poet and self-taught scientist, J. J. Rousseau. Vestiges of Rousseau's doctrines may be discerned, no doubt, in Wordsworth's poetry to the end of his days. In his earlier verse, as M. Legouis makes clear, some of those doctrines were more prominent than Wordsworth, if he had been conscious of their origin, would have liked to confess.⁶² We have

⁵⁸ Cf. *Les Navigations de Pantagruel: Étude sur la Géographie Rabelaisienne*, par Abel Lefranc.

⁵⁹ Cf. *Mod. Lang. Notes*, March, 1906 (p. 86).

⁶⁰ Pinkerton's *Voyages and Travels*, Vol. xvii (1814), pp. 72–75.

⁶¹ *Standard Dictionary*.

⁶² *The Early Life of Wordsworth*, pp. 54 ff.

already noted in this paper a touch from the educational theory of *Émile* in a passage taken from "The Prelude."⁶³ But against one fundamental tenet of Rousseau, a tenet that was accepted in some guise or other by nearly every one with whom the young English poet came in contact, Wordsworth decisively reacted. To the fallacy of the "natural man" his study of travels in the new world immediately gave the lie. To assume that as we approach more closely to the state of aboriginal men we discover a more and more perfect type of humanity, was, he knew, to fly in the face of observed data. He was aware what aboriginal tribes were actually like. They were in even worse case than the hopeless dwellers in the immense complexity of London,—that "monstrous ant-hill on the plain." They were by no means superlatively good and happy. Such a fallacy could indeed steal permanent foothold only in the brain of a stubborn autodidact like Jean Jacques, who neither knew anything about savages at first hand, nor sought to test his preconceptions about them by appealing to authorities that did know. Hence, if Wordsworth never perhaps came to see that immense cities are just as "natural" as immense colonies of beavers and just as normal as immense "hosts of insects," and that complexity of organization is a good or a bad thing, not in itself, but according to its fruits, still he ultimately made no mistake about the character of the "natural man." However, it may be that the violence of his disclaimer betrays an original leaning toward the illusion he describes.

In "The Excursion," near the close of Book Third, Wordsworth's "Solitary," summing up the results of his vain search for happiness in America, tells of his final hope and final disillusion, in part as follows :

Let us, then, I said,
Leave this unknit Republic to the scourge
Of her own passions ; and to regions haste,
Whose shades have never felt the encroaching axe,
Or soil endured a transfer in the mart
Of dire rapacity. There, Man abides,
Primeval Nature's child. A creature weak
In combination, (wherefore else driven back
So far, and of his old inheritance
So easily deprived ?) but, for that cause,
More dignified, and stronger in himself ;

Whether to act, judge, suffer, or enjoy.
True, the intelligence of social art
Hath overpowered his forefathers, and soon
Will sweep the remnant of his line away ;
But contemplations, worthier, nobler far
Than her destructive energies, attend
His independence, when along the side
Of Mississippi, or that northern stream
That spreads into successive seas, he walks ;
Pleased to perceive his own unshackled life,
And his innate capacities of soul,
There imaged : or when, having gained the top
Of some commanding eminence, which yet
Intruder ne'er beheld, he thence surveys
Regions of wood and wide savannah, vast
Expanse of unappropriated earth,
With mind that sheds a light on what he sees ;
Free as the sun, and lonely as the sun,
Pouring above his head its radiance down
Upon a living and rejoicing world !

So, westward, tow'rd the unviolated woods
I bent my way ; and, roaming far and wide,
Failed not to greet the merry Mocking-bird ;
And, while the melancholy Muccawiss
(The sportive bird's companion in the grove)
Repeated o'er and o'er his plaintive cry,
I sympathised at leisure with the sound ;
*But that pure archetype of human greatness,
I found him not.* There, in his stead, appeared
A creature, squalid, vengeful, and impure ;
Remorseless, and submissive to no law
But superstitious fear, and abject sloth.

Enough is told !⁶⁴

The "Solitary" is not Wordsworth ; he is one of Wordsworth's dramatic conceptions ; he speaks in extreme terms, and at last with bitterness. But his story reveals something of Wordsworth's education.⁶⁵

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⁶⁴ "The Excursion," Book III, ll. 913 ff.

⁶⁵ Through no fault of the author, certain corrections in the proof of Part I of this article were not embodied in the final text (*Mod. Lang. Notes*, March, 1907). In general these corrections are unimportant, since for the most part they concern a form of citation of titles which is retained in the text of Part II. The following, however, may be noted : p. 85, column 2, last quotation, insert comma after 'rove' ; p. 86, column 1, middle, quotation, delete comma after 'read' ; p. 87, column 2, bottom, for '*Shelwock's*' read '*Shelwocke's*' ; p. 87, footnote 21, for 'Dr. R. E. Farley's' read 'Dr. F. E. Farley's' ; p. 88, column 2, for 'Busequius' read 'Busbequius.' The volume cited several times as 'Macmillan ed.' is the edition with an Introduction by John Morley.—L. C.

⁶³ Cf. *supra*, note 46.